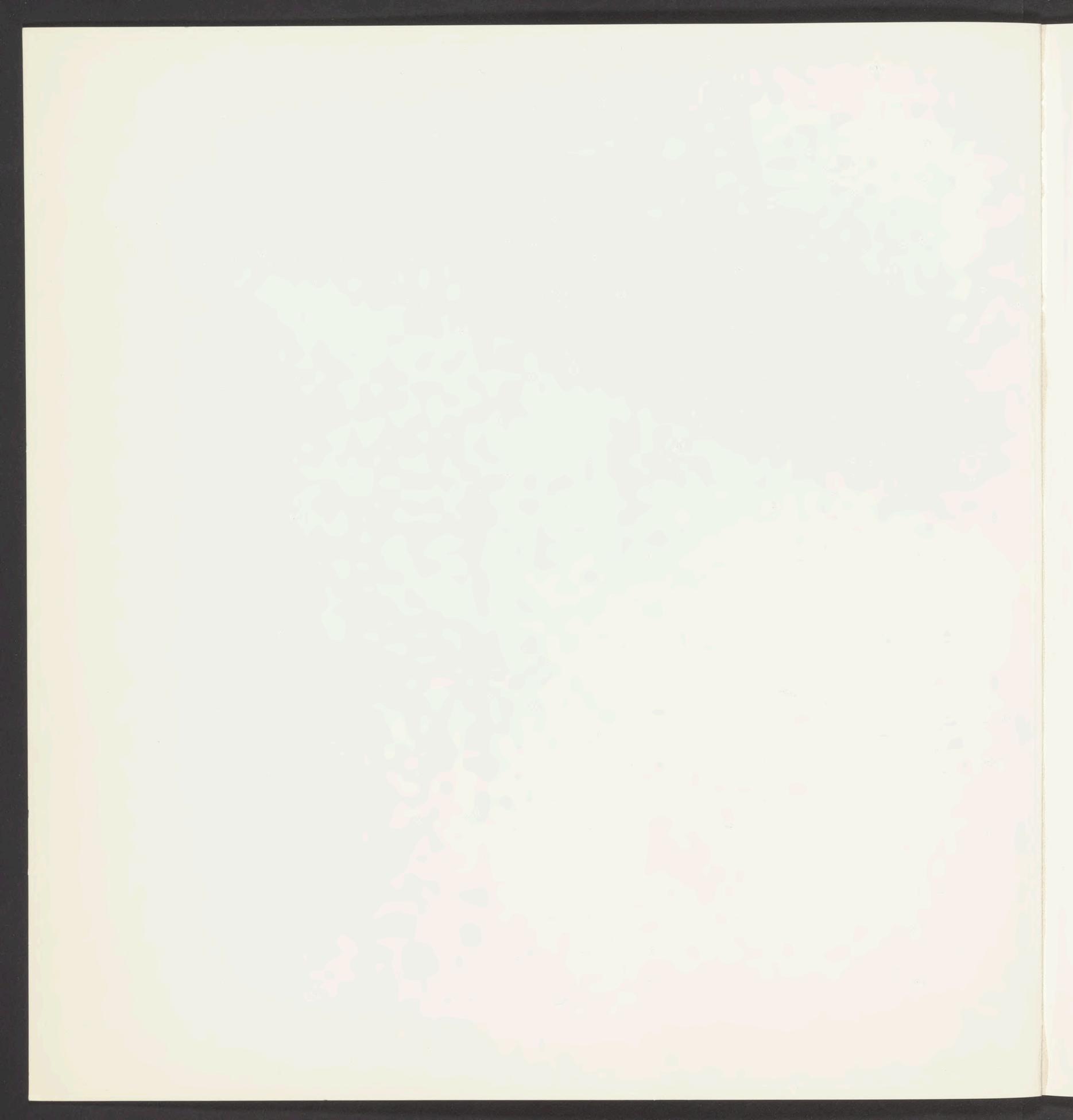
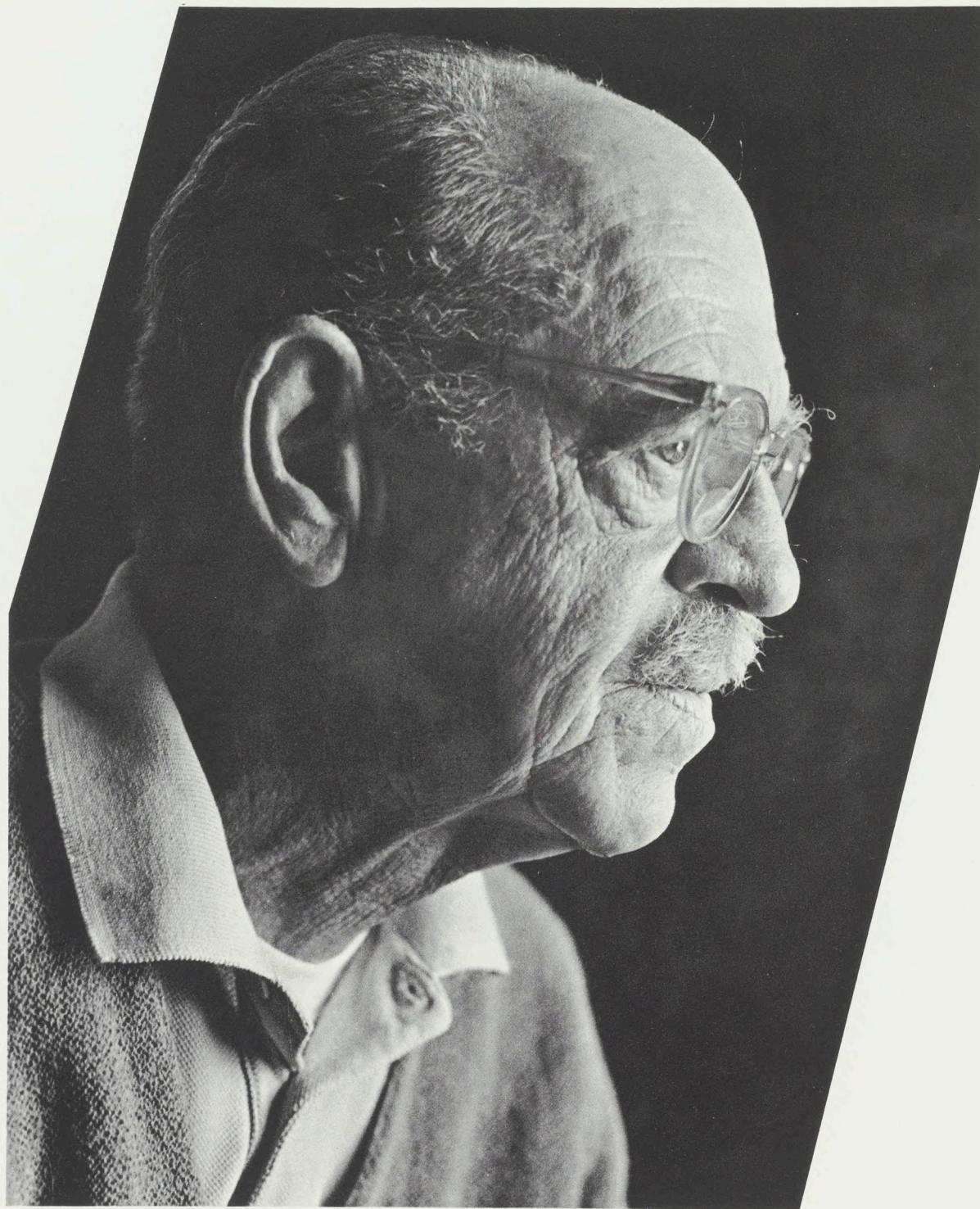




JOHN McLAUGHLIN







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**RETROSPECTIVE EXHIBITION
1946-1967**

NOVEMBER 16, 1968 - JANUARY 5, 1969

THE CORCORAN GALLERY OF ART, WASHINGTON, D. C.

JOHN McLAUGHLIN RETROSPECTIVE EXHIBITION – 1946-1967

LENDERS TO THE EXHIBITION

MR. EDWARD ALBEE

MRS. ROY WILKERSON HANNA

FELIX LANDAU GALLERY

THE LOS ANGELES COUNTY MUSEUM OF ART

MR. JOHN McLAUGHLIN

MR. AND MRS. JOSEPH MENDELSON

MR. AND MRS. GIFFORD PHILLIPS

MR. AND MRS. LYLE ROBERTSON

MR. AND MRS. THOMAS B. ROBERTSON

MR. AND MRS. NORTON SIMON

MRS. NINA V. SIMS

DR. AND MRS. FRANKLIN M. TURRELL

THE WADSWORTH ATHENEUM

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frontispiece: Portrait of the Artist. Photograph by John F. Wagaman.

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he evident concern with two-dimensionality in the early work on display here indicates a tendency toward eliminating the illusion of volume. This anticipated eventual freedom from the tyranny of the object by further reduction and eventual rejection of elements emblematic of particularized experience.

Sharp perception may be manifest in delineation of the particular as employed by the expressionistic device. In contrast I take the position that considerations predicated upon the relatedness of experience admit of extended cognition. Thus, confronted by the neutral structure, the spectator may respond to interior sensibilities emanating from his reservoir of experience beyond the oppressive demands imposed by objectification.

I refrain from imposing upon the viewer any position I may entertain with respect to self-illumination; the work merely suggests the possibility of discovery, stopping short of exploring those mercurial elements unique and essential to the individual which by their very nature resist definition.

JOHN McLAUGHLIN

CHRONOLOGY

- 1898 Son of John D. and Harriett A. McLaughlin, born May 21, Sharon, Massachusetts. Attended Roxbury Latin School and Phillips Academy in Andover, Massachusetts.
- 1916 He enlisted in the Navy for two years during World War I and afterward engaged in the real estate business in Boston and in Chicago.
- 1928 Married Florence Emerson of Wakefield, Massachusetts.
- 1935 The artist and his wife went to Japan to further an interest in Japanese language and art. After several years they returned to Boston where they dealt in a small way with Japanese prints. Here the artist managed to do some painting.
- 1941 Recruited by the Marine Corps as a language officer and sent to Honolulu to study Japanese at the University of Hawaii.
- 1943 Assigned to the Military Intelligence Language School in Minneapolis. From there he was sent to the China-Burma-India theatre where he served two years as an Army Language officer.
- 1946 The artist returned to the United States and built a home at Dana Point, California. This he and his wife occupied until February 1968 when they moved to Laguna Beach. Since 1946 Mr. McLaughlin has devoted his time fully to painting. In 1967 he received one of the Visual Arts Awards given to individual artists by the National Endowment for the Arts and Humanities.

INTRODUCTION

The work of John McLaughlin represents a fresh, new approach to painting. Instead of simply accepting the traditional doctrine of modern art, McLaughlin reexamined the fundamental premises that underlie all art and came to the startling conclusion that it is equally valid to postulate an art that expresses no content as it is one which provides content. In other words, art need not be used only to interpret or record experiences or provide solutions to problems. It can itself pose *basic problems* by expressly withholding any familiar or recognizable sensory data or any other information and have a profoundly different effect on the viewer. This insight is the basis of all of McLaughlin's work, motivating his remarkable advances of the last twenty-two years.

McLaughlin's paintings can be described in the following way. They are frugal, carefully composed canvases, containing symmetrical, rectangular, hard-edge forms. They present basic colors, most often black, white, and gray, but occasionally the primary or earth colors. The paint used is casein in the earliest works, and later oil, and, except in a few of the early paintings which are textured, the brushstroke is not visible. We are struck at once by McLaughlin's craftsmanship, his near-perfect weighing of one color in relation to another and by his success in presenting an unrelenting two-dimensionality in his composition.

McLaughlin's painting seems to evolve out of the European Constructivist tradition because, like those of that School he paints simplified two-dimensional geometric forms.¹ Nevertheless, we must look elsewhere to find the major influences on his painting. European Constructivists had deep roots in 19th century landscape painting; at the same time, they utilized spatial and structural forms adopted from Cubism which in turn derived from 19th century techniques of perspective. On the other hand, McLaughlin, who was a dealer in oriental art for a period of his life, was greatly influenced by the approach of those Japanese painters of the 15th and 16th centuries who introduced empty spaces in their work to overcome the limitations of the object.

It is nevertheless significant that, given the climate of ideas in art which existed after World War II and the general trend in America toward highly gestural abstract expressionism, that McLaughlin should have stood aloof from this tradition. We need to examine the relevance of the main features of traditional modern art—experimentation with perspective, structure, space, and the relation of the artist to his subject—in order to understand how radical McLaughlin's position was. We must go back to Cézanne and, subsequently to Picasso and Braque, who reinterpreted the system of perspective which earlier artists, inspired chiefly by landscape, had used to define pictorial space and structure. By shortening the distance between the first plane of

the canvas and the vanishing point, these artists achieved a more two-dimensional image composed of interlocking planes. This had the effect of bringing the viewer closer to the inaccessible points on the horizon-line in the painting and opened up his awareness of the metaphysical character of such an endpoint. In Matisse's works, as well, the vanishing point and the structure of the composition appear close to the surface of the canvas. Matisse went further by making paintings which utilized the real space which existed in front of the canvas. Mondrian then equated the vanishing point and the surface, reducing the landscape image to intersecting horizontal and vertical lines. The same kind of reduction occurs in Malevich with the difference that the third dimension appears anew, created by the relations of size, shape and color or the images on the canvas. This reassessment of the components of painting brought these artists to a mystical experience akin to that which moved the Medieval and primitive painters whose work is related in form.

All these men were easel painters mainly concerned with representing or abstracting from landscape and specific objects. A new generation of Americans after 1945 and under the influence of Surrealism and Freudian and Jungian psychology rejected this approach and found their inspiration for painting in themselves. Rather than trying to reconcile the differences between scientific facts and visual perception (i.e., between what is known to be true and the testimony of the senses) these artists chose to explore and express on canvas the content of their own emotions. It was not that they were severing themselves from nature, but they now faced the problem of coming to grips with nature through a process of psychological self-search while painting. There is no longer a direct reference to landscape or to the object. Abstract expressionist painters have given us a record of their struggles to find a true self-image. The great artists, for example, Pollack and Newman, have come to grips with the archetypal nature of the human psyche and communicate their important discoveries through the increased size of their paintings. By creating a new scale relation of image to format on which it is projected, they have established the exact correlation between the size of the painting and the insight into self which motivates it.

McLaughlin, in contrast to his predecessors and contemporaries, has a radically new idea of what constitutes the form and function of art. He rejects the use of external objects or events as the subject matter of painting as well as the inspiration of inner or mystical experiences on the grounds that both obscure that function of art which he seeks to explore. For McLaughlin art is not an aesthetic end in itself. Rather it is a means of preparing the viewer to acknowledge that a person's perception of nature is systematic and not random. In other words, art provides the essential context that encourages the viewer to con-

template the interrelationship of all things in nature.

I want to communicate only to the extent that the painting will serve to induce or intensify the viewer's natural desire for contemplation without benefit of a guiding principle.²

McLaughlin helps the viewer make the crucial intuitive leap by consciously omitting any reference to himself or any other objective reality. His paintings consist of totally abstract forms.

Painting, I believe, is uniquely suited to this approach inasmuch as such non-essential baggage as the elements of time, movement and the third dimension, which is to say the object, can the more successfully be eliminated.³

McLaughlin calls the type of abstraction which he achieves neutral form. It consists of the most economical combination of elements, usually two or more basic colors enclosed by rectangles. Rectangles are chosen as the artist's basic form because they are unlike anything else in nature. Because the painting does not contain any familiar or recognizable references and especially because the perfectly balanced forms neutralize one another, and in effect wipe each other out, the viewer is confronted with a void; he experiences "nothingness". An apt analogy to this uncompromised or anonymous form is the mathematical symbol zero whose content is indisputably non-content, although the 0 is not in itself as anonymous as the rectangular form. It is only after meeting the void that a person can comprehend the totality and the essential unity of all experience. Finding a particular scale or size for his paintings is irrelevant, for the void has in effect no measurable form. McLaughlin states as follows his indebtedness to Japanese artists for his insight:

Certain Japanese painters of centuries ago found the means to overcome the demands imposed by the object by the use of large areas of empty space. This space was described by Sesshu as the "Marvelous Void". Thus the viewer was induced to "enter" the painting unconscious of the dominance of the object. Consequently there was no compulsion to ponder the significance of the object as such. On the contrary, the condition of "Man versus Nature" was reversed to that of man at one with nature and enabled the viewer to seek his own identity free from the suffocating finality of the conclusive statement.⁴

Each of McLaughlin's canvases is a new experiment in creating anonymous form. The first paintings in 1946, although containing numerous forms and textures, catalogue the shape that he will use more selectively later on. The paintings of 1947, in contrast, contain curvilinear

shapes, various combinations of rectangles, for example, UNTITLED, 1947 (Cat. No. 7) which has some visual relationship to the work of Attilio Salemme, and UNTITLED, 1947 (Cat. No. 8) which contains forms which appear to project into space. From 1948 to the present McLaughlin has restricted his palette to basic colors and shapes to rectangles to achieve the desired neutral form. The notable exceptions include the circle paintings of 1948 and 1952 and the paintings of 1949 suggesting a grid.

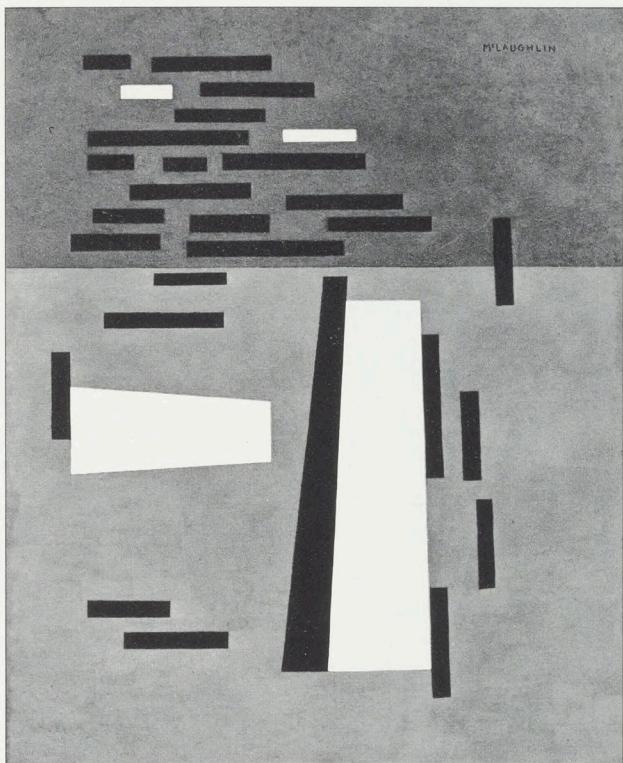
McLaughlin has made a remarkable contribution to twentieth century art. He has found an entirely new purpose for painting—that of painting the void in concrete form which potentially reflects all relationships found in nature.

The uncompromised form by virtue of its power to withhold neither reveals nor conceals. Its function is merely to indicate that reality may be sensed by the viewer when released from the insistent demands of substantive quality. The reservoir of total experience may be reflected by the void or anonymous form.⁵

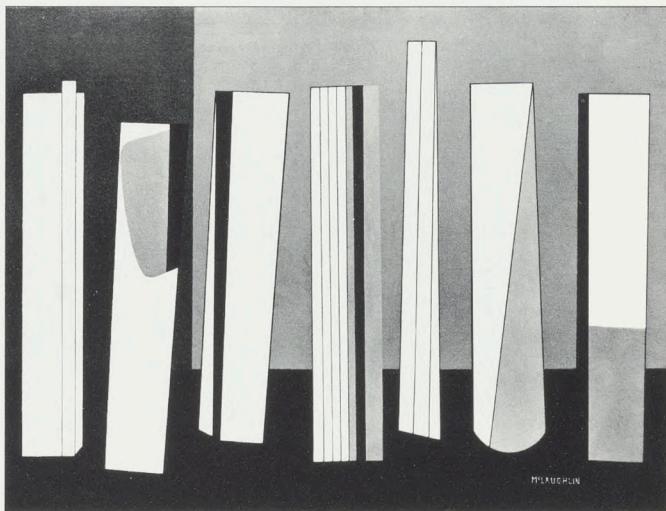
It is therefore impossible to compare McLaughlin's achievement with that of Mondrian or Newman even though their paintings appear to be somewhat similar. These artists have been concerned with experiences or things and reducing them to essentials. McLaughlin, on the other hand, through his tension-free structure, consciously excludes any recognizable or familiar stimuli; rather his "uncompromised" abstract canvas becomes the prerequisite for meaningful contemplation of nature. We are reminded of the oriental mystics who perceived, through contemplation and yoga, the unity of all aspects of nature. Working in isolation, McLaughlin has nurtured his extraordinary ideas for twenty-two years, influencing two generations of artists in California. Further, the number of young artists who today have a comparable goal attests to the enduring validity of his painting.

JAMES HARITHAS
Director of the Gallery
The Corcoran Gallery of Art

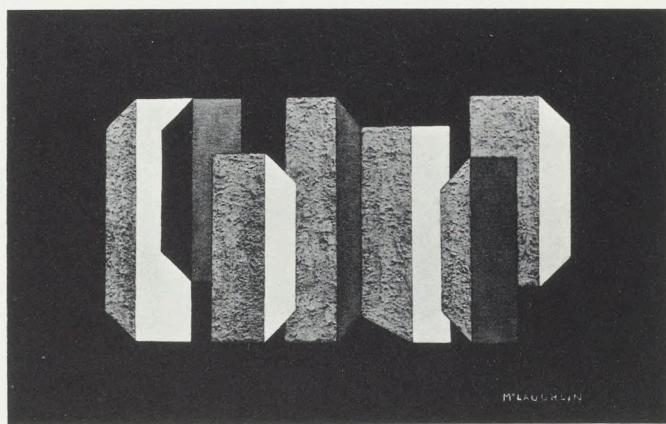
1. Although John McLaughlin stated the importance of influence on him by Mondrian and Malevich, these had less to do with formulating a new approach than with implementing it; Mondrian used a neutral form to express essentials of structure in landscape.
2. *John McLaughlin, A Retrospective Exhibition*, Pasadena Art Museum, 1963, N.P. [p. 1]
3. *Ibid.* [p. 5]
4. *Ibid.* [p. 3]
5. *Ibid.* [p. 5]



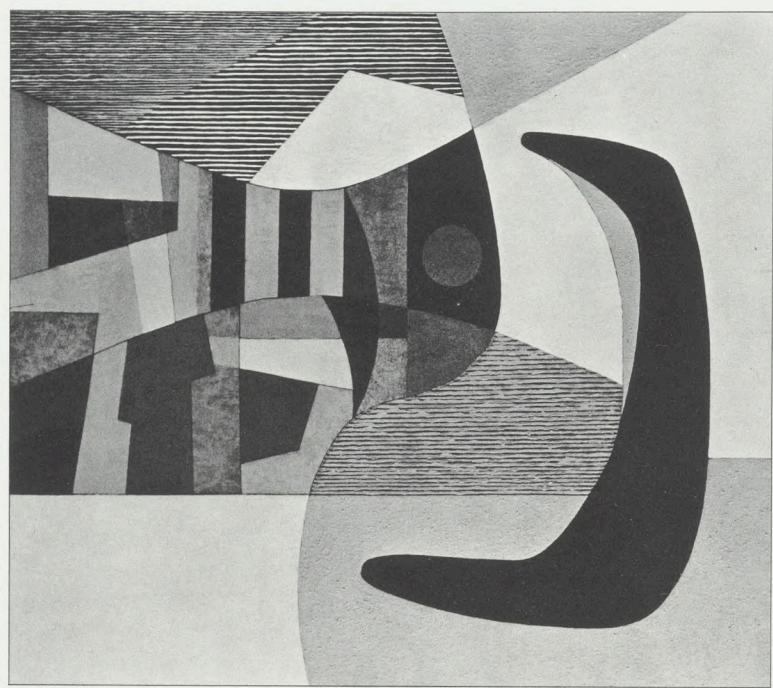
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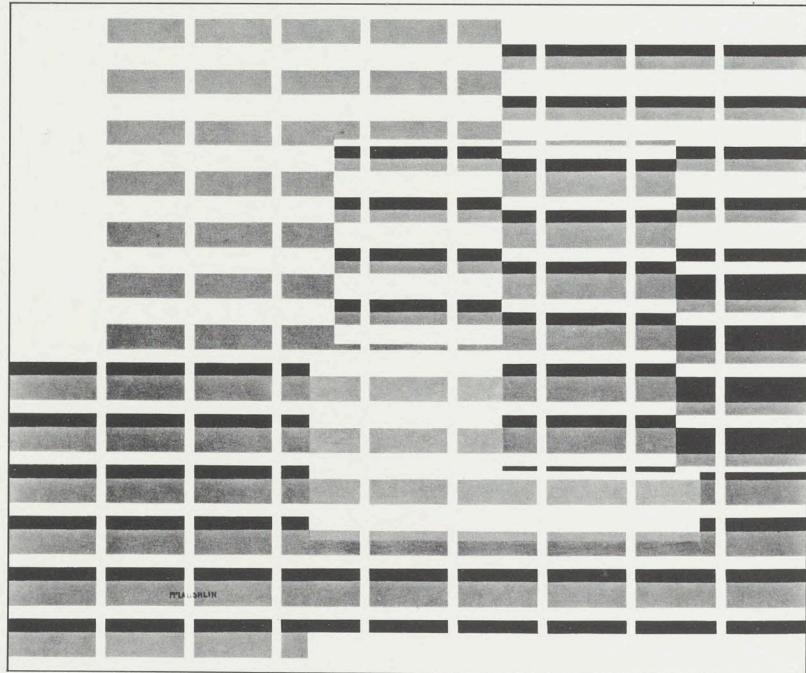
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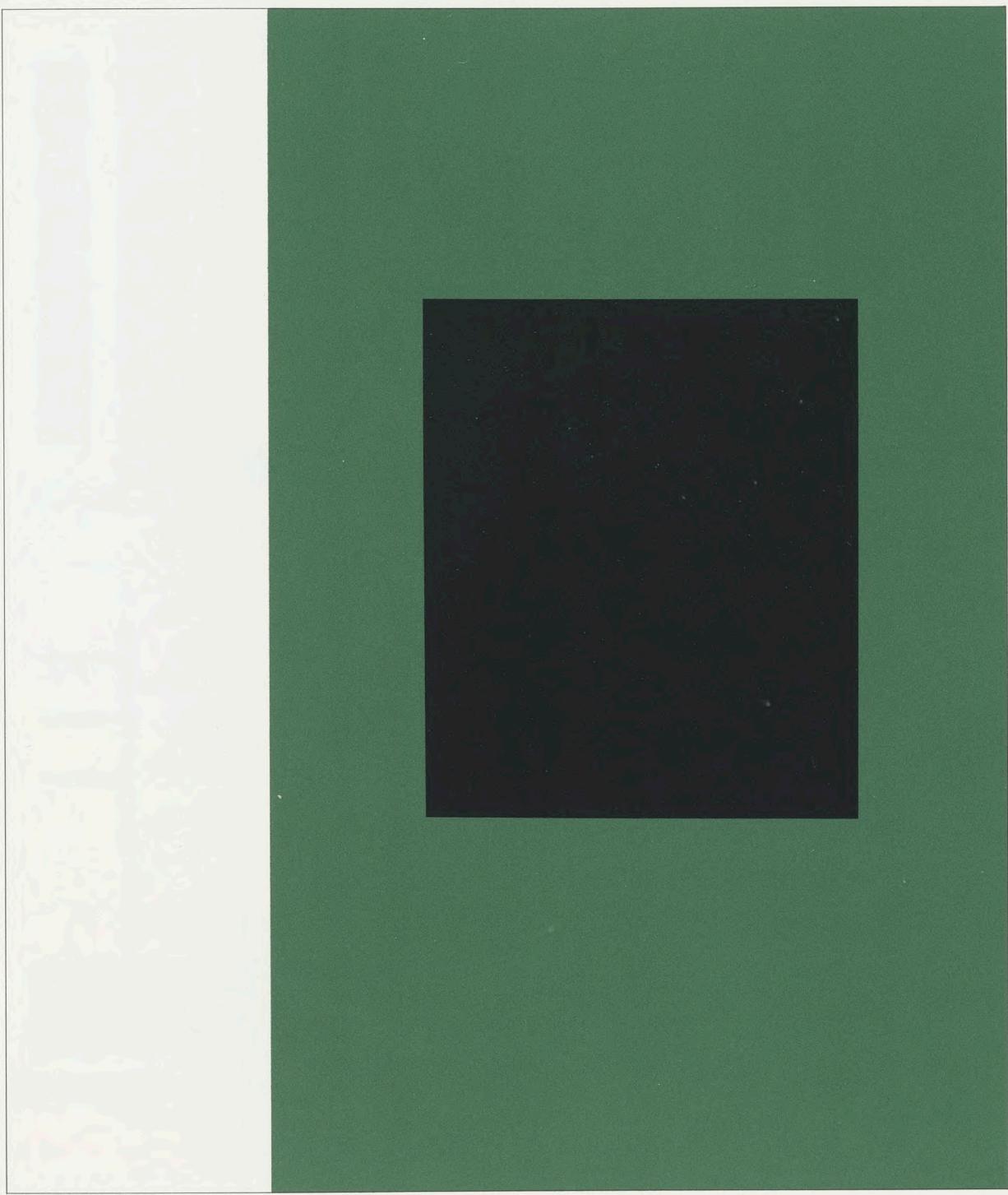
8. UNTITLED, 1947



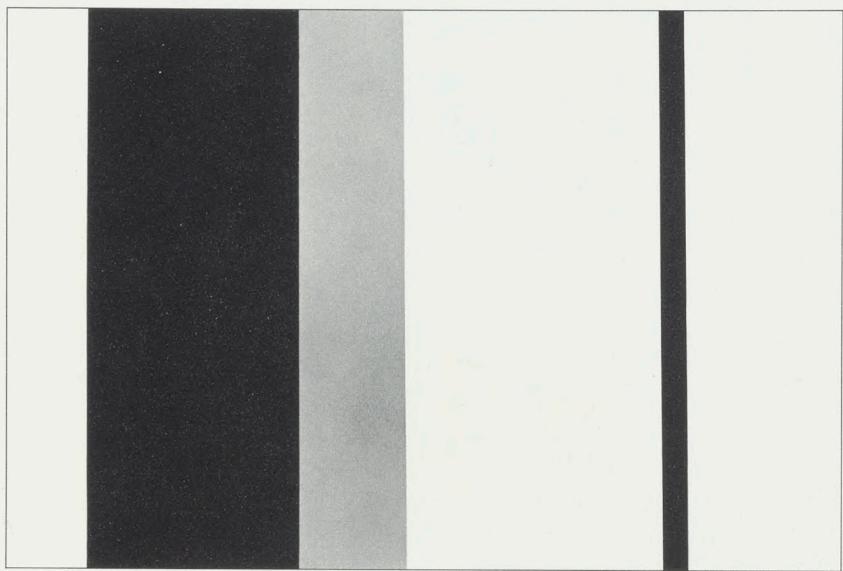
5. UNTITLED, 1947



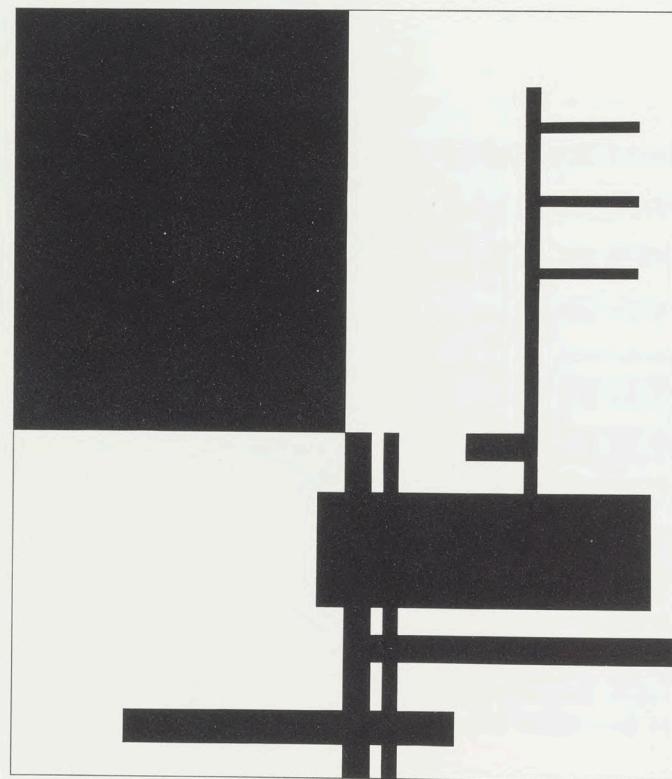
11. UNTITLED, 1949



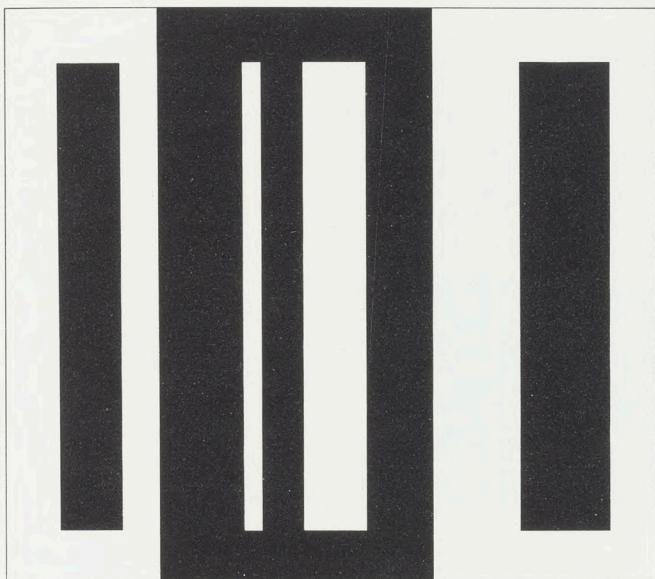
9. UNTITLED, 1948



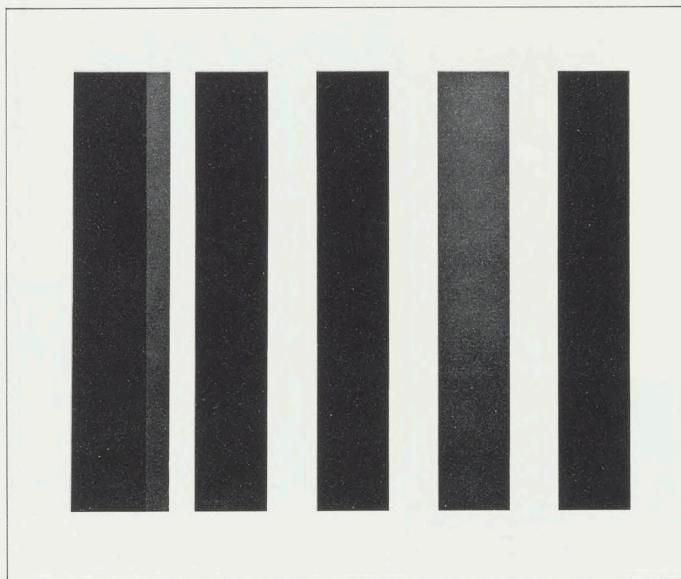
19. UNTITLED, 1952



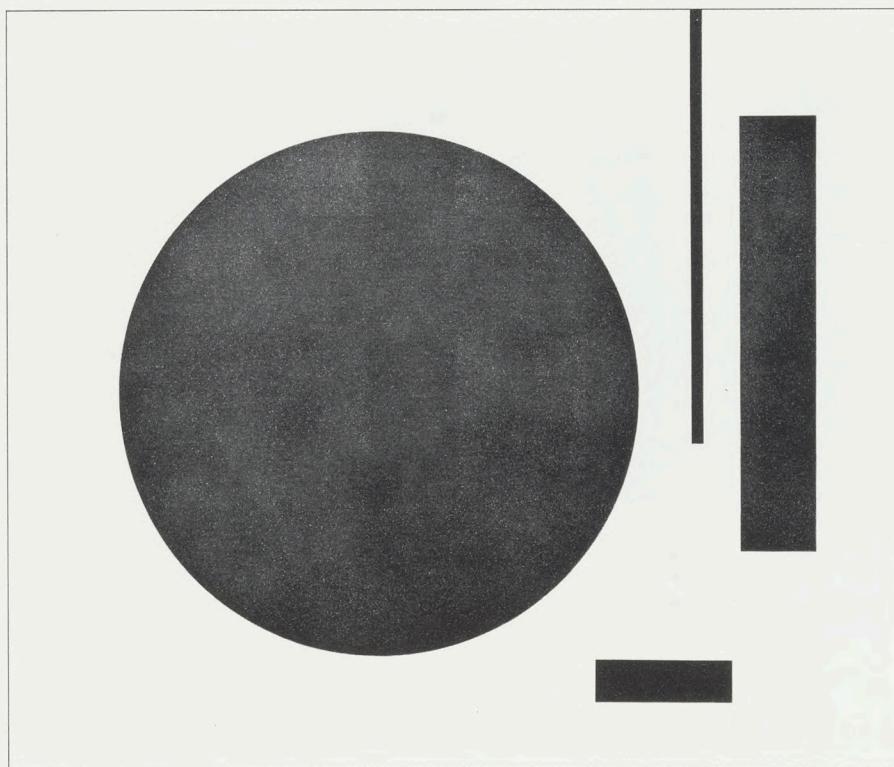
15. UNTITLED, 1951



16. UNTITLED, 1951



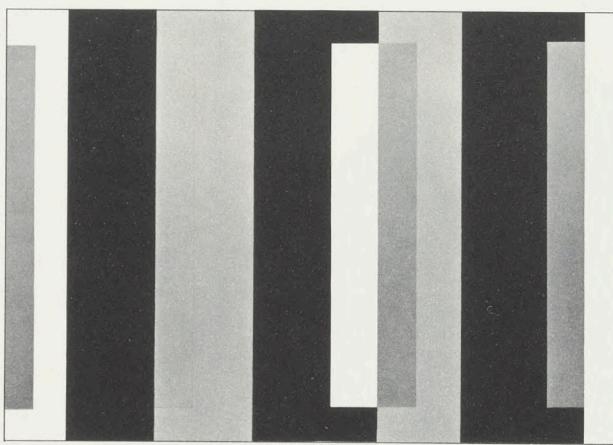
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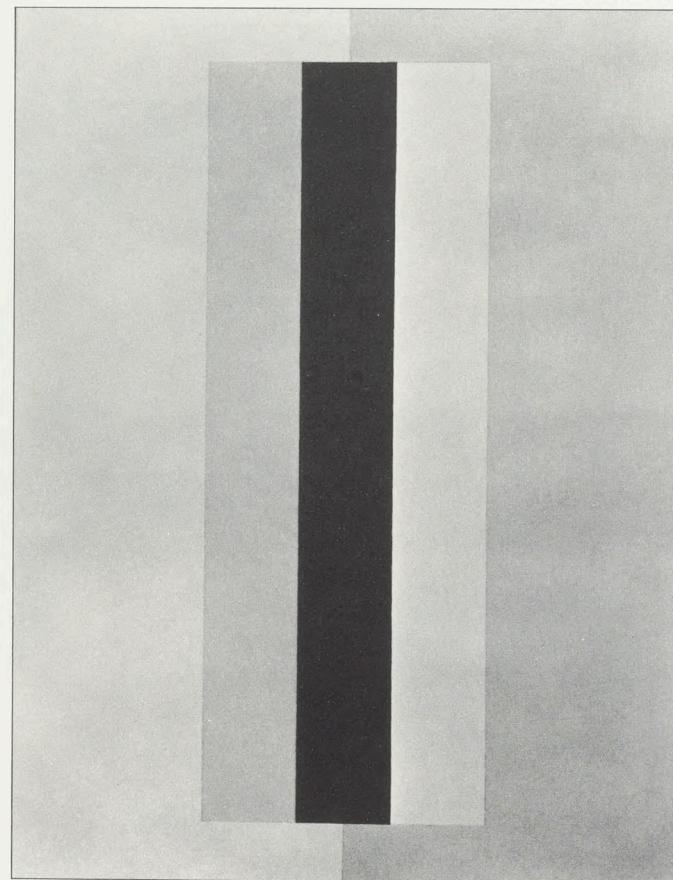
17. UNTITLED, 1952



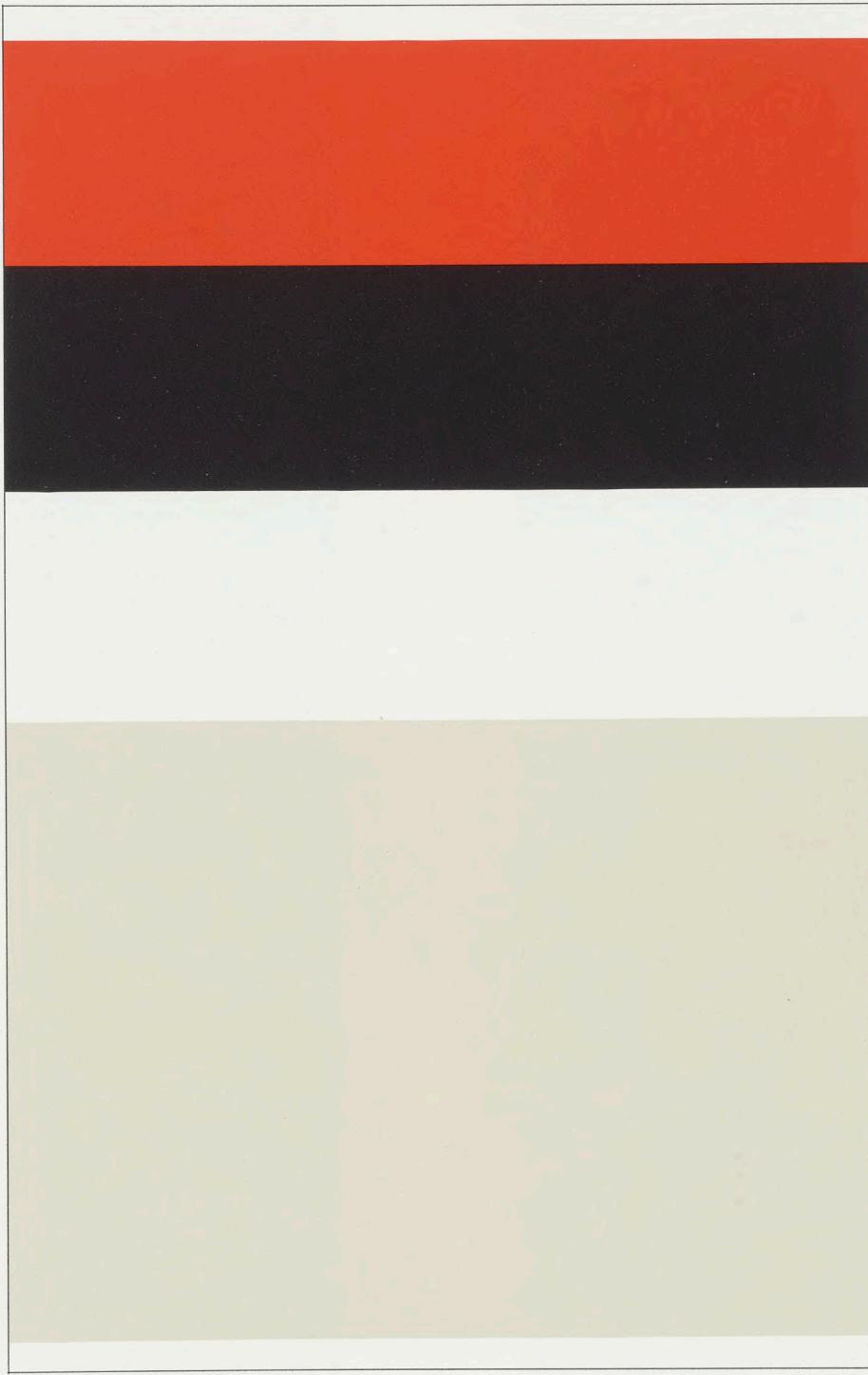
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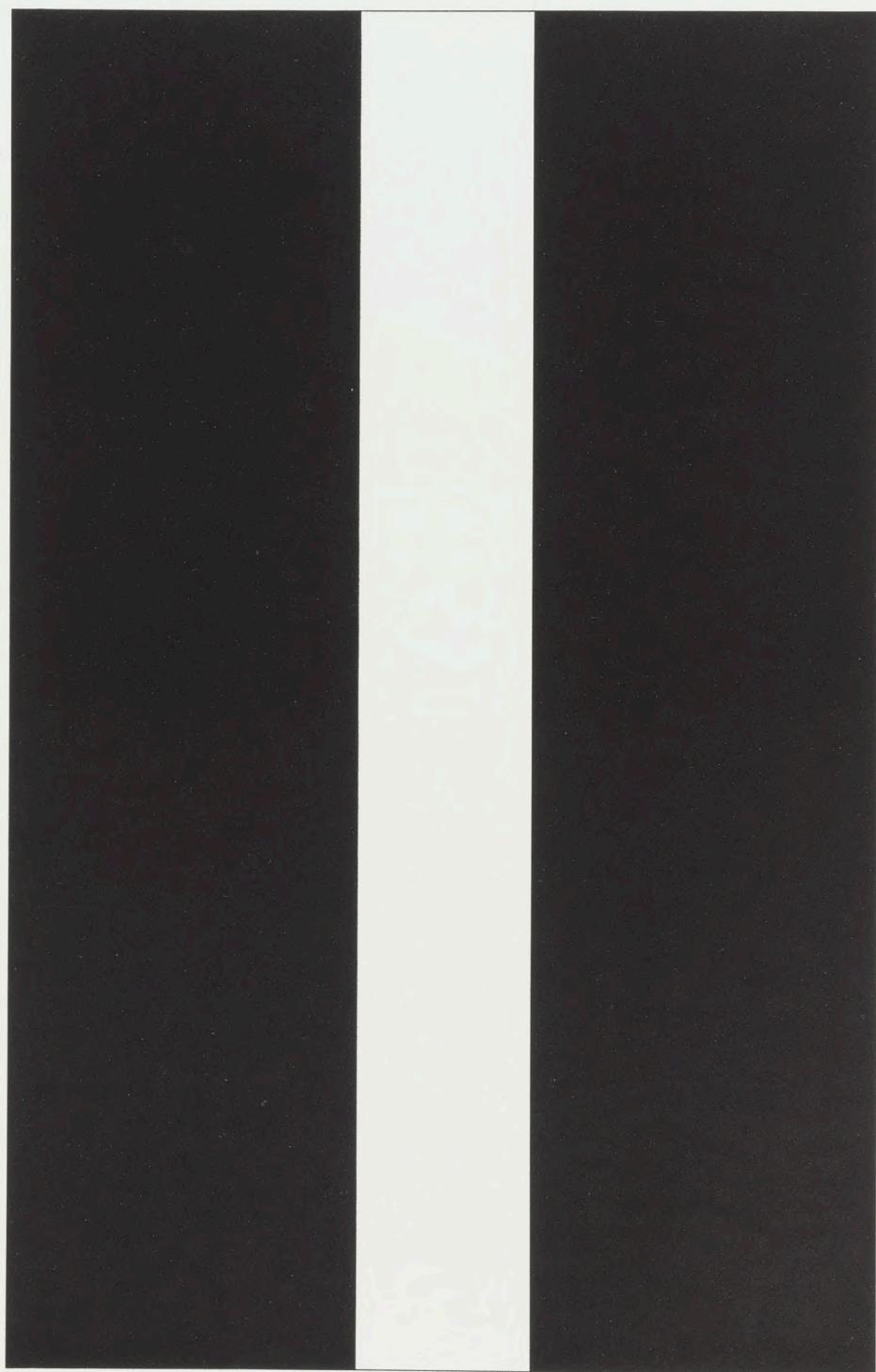
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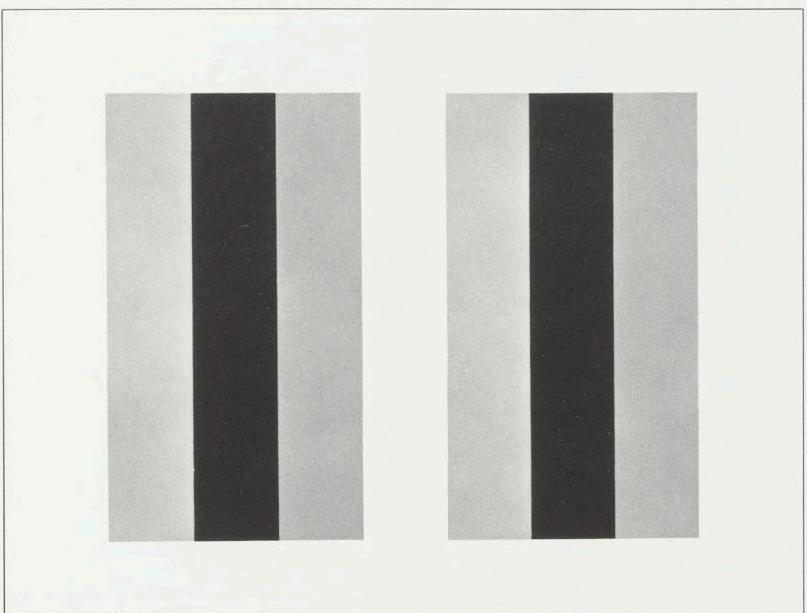
27. J - 1957, 1957



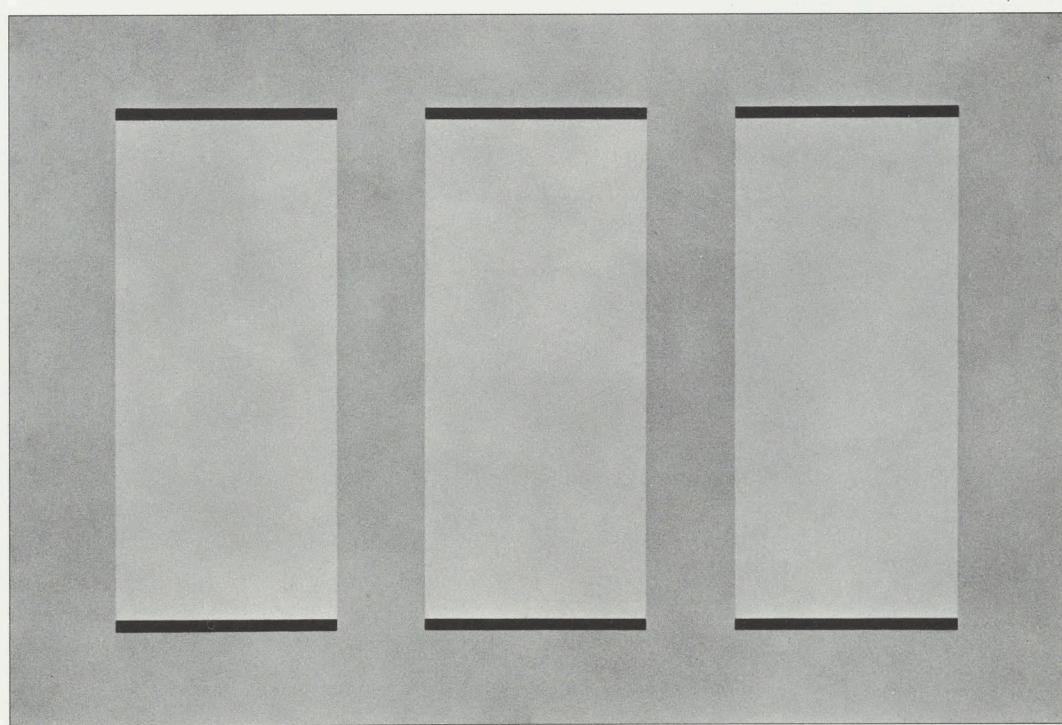
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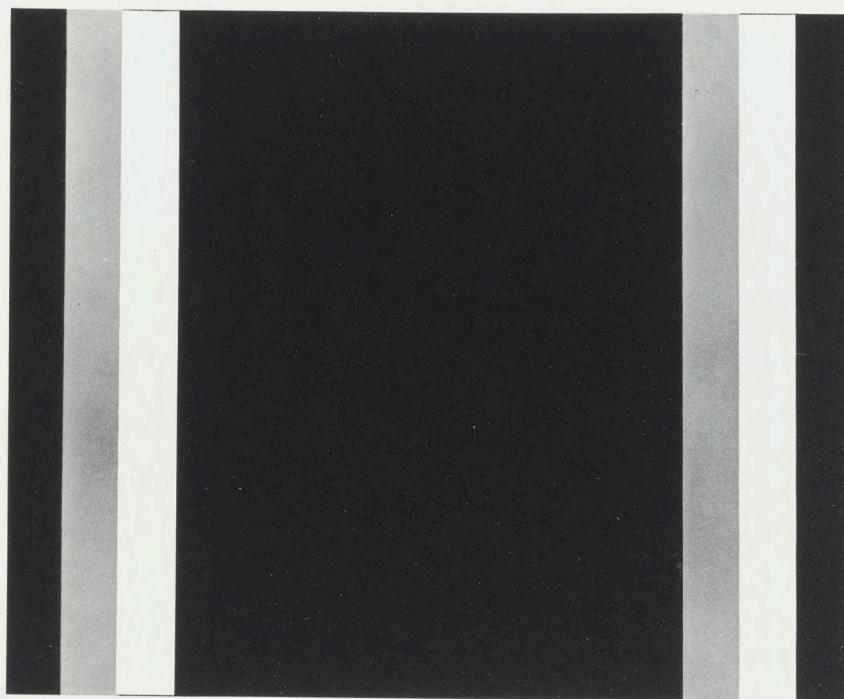
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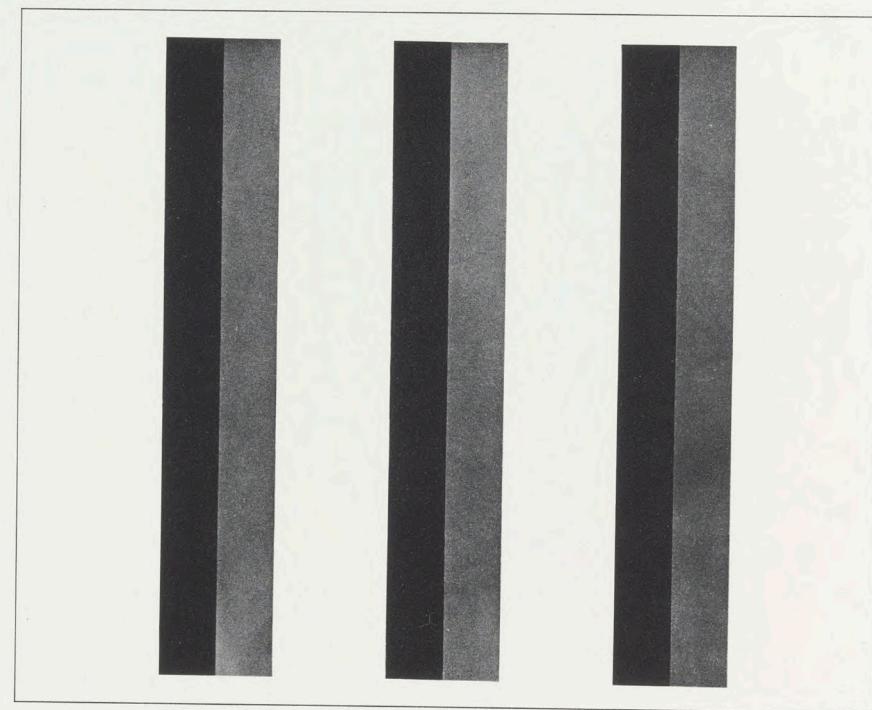
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44. A, 1963

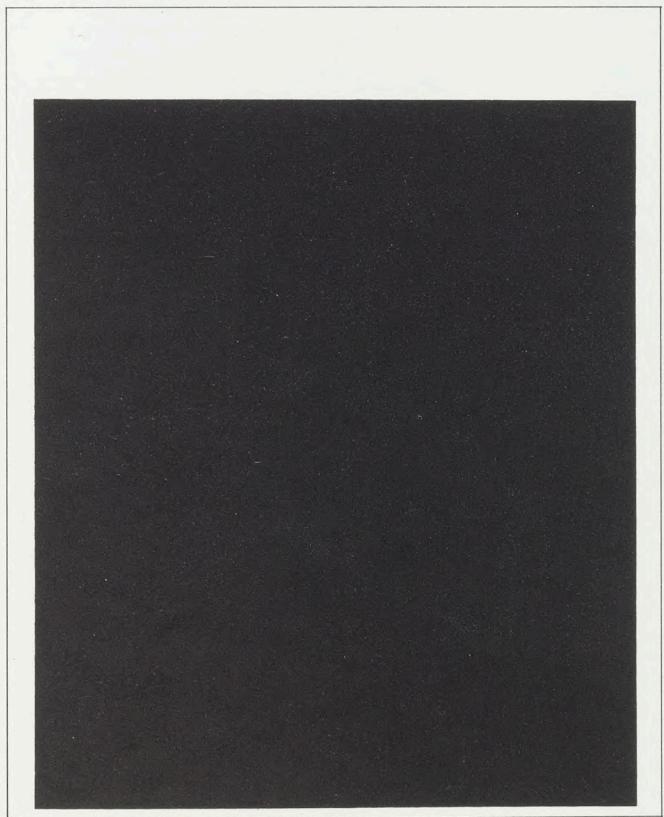


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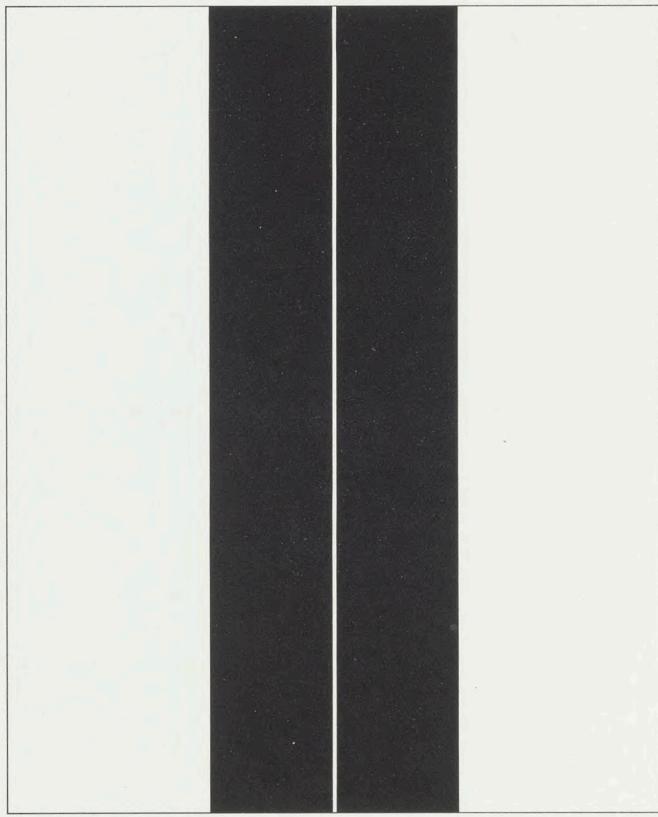


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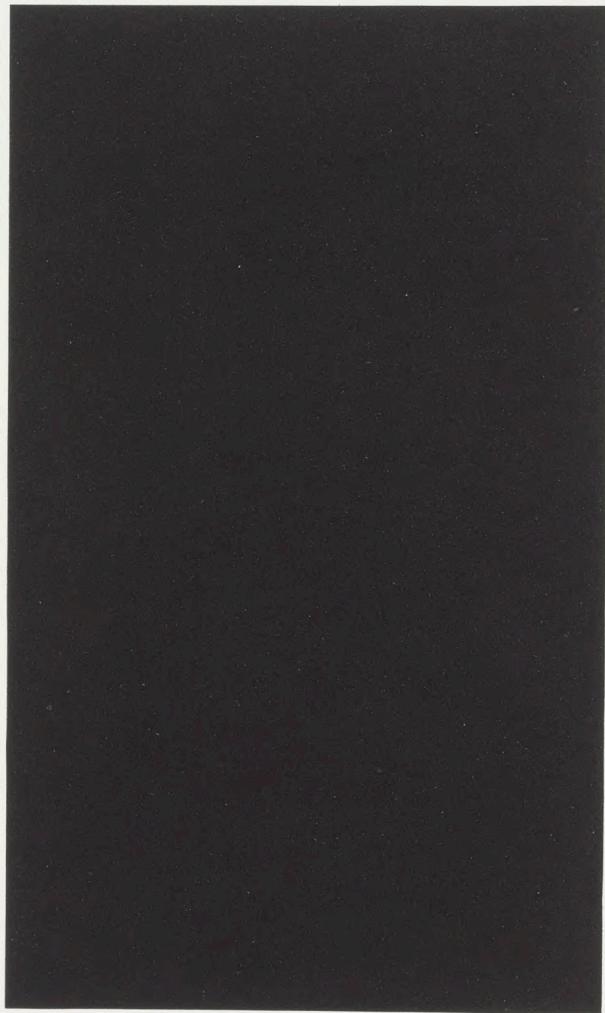
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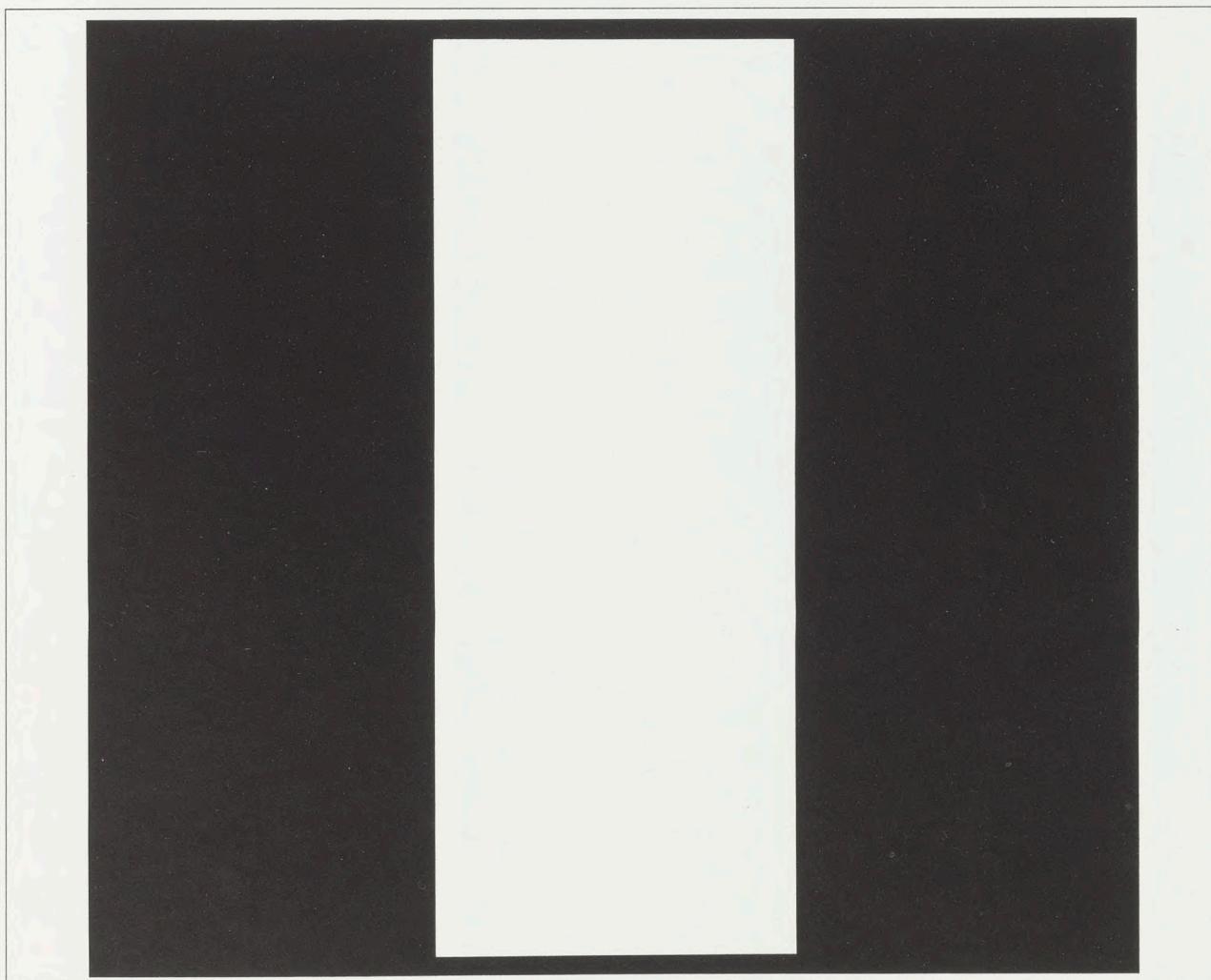
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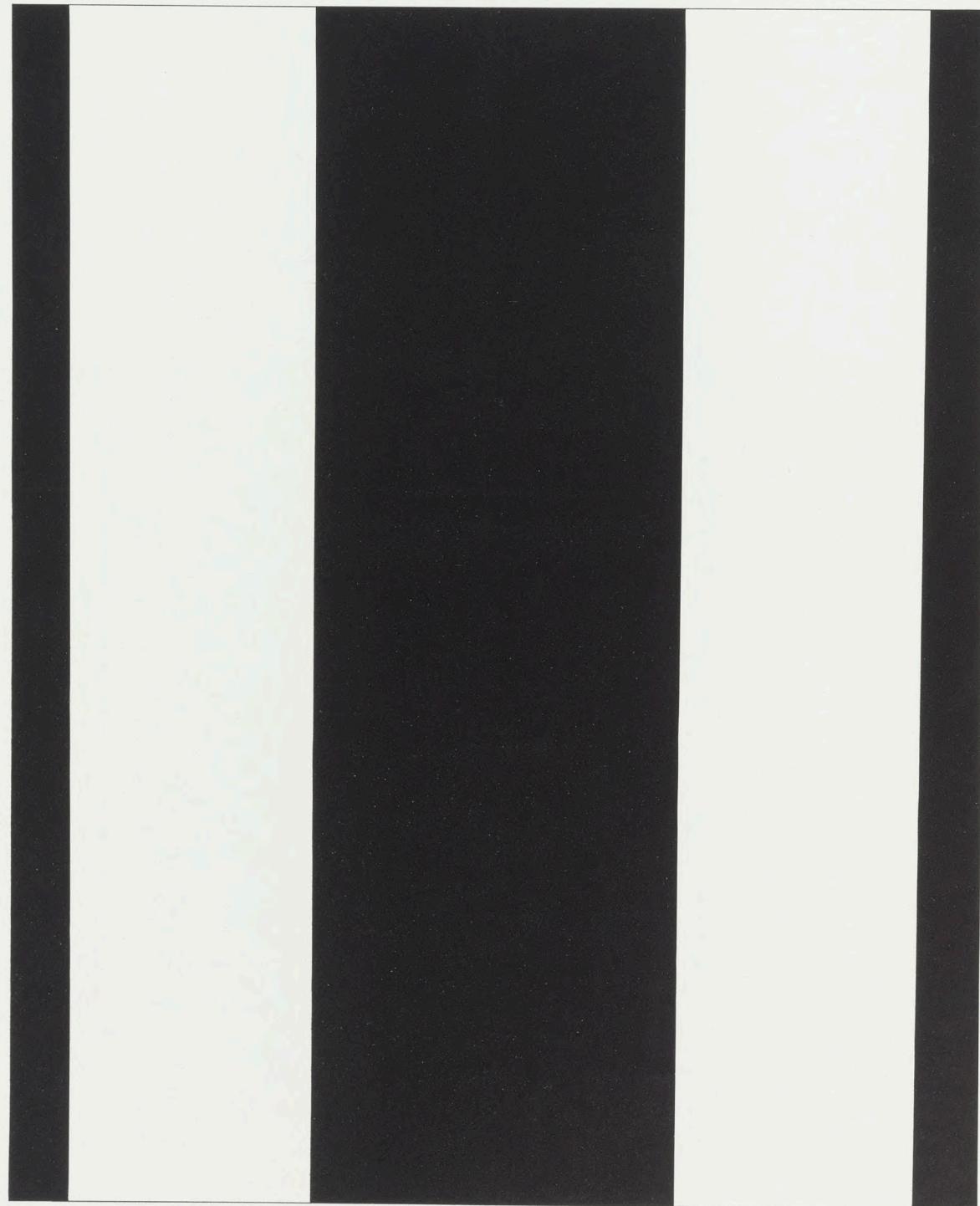


53. NO. 1, 1967



55. NO. 5, 1967





24

56. NO. 8, 1967

CATALOGUE

Height precedes width in all dimensions which are in inches. An asterisk preceding the catalogue number indicates the painting is reproduced.

- | | | | |
|--|------|--|------|
| 1. UNTITLED
20 x 16
<i>oil and casein on panel</i>
LENT BY THE ARTIST | 1946 | *11. UNTITLED
20 x 24
<i>oil on panel</i>
LENT BY MR. AND MRS. LYLE ROBERTSON | 1949 |
| 2. UNTITLED
10 $\frac{3}{4}$ x 16
<i>oil and casein on panel</i>
LENT BY MR. AND MRS. NORTON SIMON | 1946 | 12. UNTITLED
24 x 30
<i>oil and casein on panel</i>
LENT BY MRS. ROY WILKERSON HANNA | 1949 |
| *3. UNTITLED
20 x 16
<i>oil and casein on panel</i>
LENT BY THE ARTIST | 1946 | *13. UNTITLED
24 x 28
<i>oil and casein on panel</i>
LENT BY THE ARTIST | 1950 |
| 4. UNTITLED
20 x 16
<i>oil and casein on panel</i>
LENT BY THE ARTIST | 1947 | 14. UNTITLED
20 x 24
<i>oil and casein on panel</i>
LENT BY DR. AND MRS. FRANKLIN M.
TURRELL | 1950 |
| *5. UNTITLED
24 x 28
<i>oil and casein on panel</i>
LENT BY THE ARTIST | 1947 | *15. UNTITLED
28 x 24
<i>oil and casein on panel</i>
LENT BY FELIX LANDAU GALLERY | 1951 |
| 6. UNTITLED
23 $\frac{1}{2}$ x 28
<i>oil and casein on panel</i>
LENT BY THE ARTIST | 1947 | *16. UNTITLED
32 x 38
<i>oil and casein on panel</i>
LENT BY THE ARTIST | 1951 |
| *7. UNTITLED
15 x 20
<i>oil and casein on panel</i>
LENT BY MR. AND MRS. PAUL A. SHAW | 1947 | *17. UNTITLED
32 x 38
<i>oil and casein on panel</i>
LENT BY THE ARTIST | 1952 |
| *8. UNTITLED
10 $\frac{1}{2}$ x 16
<i>oil and casein on panel</i>
LENT BY MR. AND MRS. THOMAS B.
ROBERTSON | 1947 | 18. UNTITLED
37 $\frac{1}{2}$ x 32
<i>oil and casein on panel</i>
LENT BY THE ARTIST | 1952 |
| *9. UNTITLED
27 $\frac{3}{4}$ x 24
<i>oil on panel</i>
LENT BY MR. EDWARD ALBEE | 1948 | *19. UNTITLED
32 x 48
<i>oil and casein on panel</i>
LENT BY THE ARTIST | 1952 |
| 10. UNTITLED
24 x 27 $\frac{3}{4}$
<i>oil on panel</i>
LENT BY MRS. NINA V. SIMS | 1948 | 20. UNTITLED
38 x 32
<i>oil and casein on panel</i>
LENT BY THE ARTIST | 1952 |
| | | 21. UNTITLED
32 x 38
<i>oil and casein on panel</i>
LENT BY FELIX LANDAU GALLERY | 1953 |

22.	UNTITLED 32 x 38 <i>oil and casein on panel</i> LENT BY FELIX LANDAU GALLERY	1953	33.	NO. 19 48 x 34 <i>oil on canvas</i> LENT BY THE ARTIST	1959
23.	UNTITLED 32 x 38 <i>oil and casein on panel</i> LENT BY THE ARTIST	1954	*34.	NO. 21 48 x 30 <i>oil on canvas</i> LENT BY THE ARTIST	1959
24.	UNTITLED 48 x 32 <i>oil and casein on panel</i> LENT BY THE ARTIST	1955	35.	A 31 $\frac{3}{4}$ x 52 <i>oil on canvas</i> LENT BY THE ARTIST	1960
*25.	UNTITLED 42 x 60 <i>oil on canvas</i> LENT BY THE ARTIST	1955	36.	NO. 9 48 x 34 <i>oil on canvas</i> LENT BY FELIX LANDAU GALLERY	1960
*26.	UNTITLED 38 x 46 <i>oil and casein on canvas</i> LENT BY THE ARTIST	1956	37.	NO. 16 48 x 34 <i>oil on canvas</i> LENT BY THE ARTIST	1960
*27.	J-1957 48 x 36 <i>oil on canvas</i> LENT BY THE ARTIST	1957	38.	NO. 10 48 x 60 <i>oil on canvas</i> LENT BY FELIX LANDAU GALLERY	1961
*28.	NO. 20 60 x 38 <i>oil on canvas</i> LENT BY THE ARTIST	1958	39.	NO. 16 36 x 48 <i>oil on canvas</i> LENT BY THE ARTIST	1961
29.	NO. 16 72 x 42 <i>oil on canvas</i> LENT BY FELIX LANDAU GALLERY	1958-59	40.	NO. 22 48 x 60 <i>oil on canvas</i> LENT BY MR. AND MRS. GIFFORD PHILLIPS	1961
30.	NO. 4 45 x 61 <i>oil on canvas</i> LENT BY MR. AND MRS. JOSEPH MENDELSON	1959	*41.	NO. 26 36 x 48 <i>oil on canvas</i> LENT BY THE LOS ANGELES COUNTY MUSEUM OF ART	1961
31.	NO. 9 60 x 38 <i>oil on canvas</i> LENT BY THE ARTIST	1959	42.	NO. 7 48 x 60 <i>oil on canvas</i> LENT BY FELIX LANDAU GALLERY	1962
32.	NO. 10 44 x 60 <i>oil on canvas</i> LENT BY FELIX LANDAU GALLERY	1959	43.	NO. 9 42 x 60 <i>oil on canvas</i> LENT BY FELIX LANDAU GALLERY	1962

*44.	A 48 x 72 <i>oil on canvas</i> LENT BY FELIX LANDAU GALLERY	1963	51.	NO. 16 48 x 60 <i>oil on canvas</i> LENT BY FELIX LANDAU GALLERY	1966
*45.	NO. 12 48 x 60 <i>oil on canvas</i> LENT BY THE ARTIST	1963	52.	NO. 18 48 x 60 <i>oil on canvas</i> LENT BY FELIX LANDAU GALLERY	1966
46.	NO. 12 48 x 60 <i>oil on canvas</i> LENT BY FELIX LANDAU GALLERY	1964	*53.	NO. 1 48 x 60 <i>oil on canvas</i> LENT BY FELIX LANDAU GALLERY	1967
*47.	NO. 11 48 x 60 <i>oil on canvas</i> LENT BY FELIX LANDAU GALLERY	1965	*54.	NO. 2 60 x 48 <i>oil on canvas</i> LENT BY FELIX LANDAU GALLERY	1967
*48.	NO. 17 48 x 60 <i>oil on canvas</i> LENT BY FELIX LANDAU GALLERY	1965	*55.	NO. 5 48 x 60 <i>oil on canvas</i> LENT BY WADSWORTH ATHENEUM, HART-FORD, GIFT OF MRS. ROY WILKERSON HANNA	1967
*49.	NO. 11 60 x 48 <i>oil on canvas</i> LENT BY FELIX LANDAU GALLERY	1966	*56.	NO. 8 60 x 48 <i>oil on canvas</i> LENT BY FELIX LANDAU GALLERY	1967
50.	NO. 12 48 x 60 <i>oil on canvas</i> LENT BY FELIX LANDAU GALLERY	1966			

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EXHIBITION CATALOGUES

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 Los Angeles County Museum, Los Angeles, *Painting and Sculpture Annual*.
- 1950 San Francisco Museum of Art, San Francisco, *Sixty-Ninth Annual Oil, Tempera and Sculpture Exhibition of the San Francisco Art Association*.
 Los Angeles County Museum, Los Angeles, 1950 *Annual Exhibition of Artists of Los Angeles and Vicinity*.
- 1951 Los Angeles County Museum, Los Angeles, *Contemporary Painting in the United States*.
- 1954 Los Angeles County Museum, Los Angeles, 1954 *Annual Exhibition of Artists of Los Angeles and Vicinity*.
- 1955 San Francisco Museum of Art, San Francisco, *Art in the 20th Century*.
 The Downtown Gallery, New York, *Painters of Los Angeles*.
 Long Beach Museum of Art, Long Beach, *California Painting — 40 Painters*.
- Los Angeles County Museum, Los Angeles, 1955 *Annual Exhibition of Artists of Los Angeles and Vicinity*.
 São Paulo, Brazil, *Pacific Coast Art, United States Representation, Third São Paulo Biennial*.
- 1956 Los Angeles County Museum, Los Angeles, 1956 *Annual Exhibition of Artists of Los Angeles and Vicinity*.
 San Francisco Museum of Art, San Francisco and tour, *Pacific Coast Art, United States Representation at the Third Biennial of São Paulo*.
- 1957 The Corcoran Gallery of Art, Washington, D.C., *The 25th Biennial Exhibition of Contemporary American Painting*.
 Los Angeles County Museum, Los Angeles, 1957 *Annual Exhibition of Artists of Los Angeles and Vicinity*.
 Institute of Contemporary Art, Houston, *Sphere of Mondrian*.
 Long Beach Museum of Art, Long Beach, *15 American Painters*.
- 1958 Virginia Museum of Fine Arts, Richmond, *American Painting*.
 Felix Landau Gallery, Los Angeles, *John McLaughlin, Recent Paintings*.
 Sheldon Memorial Art Gallery, University of Nebraska Art Galleries, Lincoln, *Sixty-Eighth Annual Exhibition*.
- Long Beach Museum of Art, Long Beach and tour, *Arts of Southern California — II: Painting*.
 Denver Art Museum, Denver, *64th Annual Exhibition of Western Art*.
 University of California, Riverside, *Exhibition of Paintings by John McLaughlin*.
 Los Angeles County Museum, Los Angeles, 1958 *Annual Exhibition of Artists of Los Angeles and Vicinity*.
- 1959 Pasadena Art Museum, Pasadena, *1949-1959 A Decade*.
 Los Angeles County Museum, Los Angeles; San Francisco Museum of Art, San Francisco; Institute of Contemporary Art, London; and Queens College, Belfast, Ireland; *Four Abstract Classicists*.
 Los Angeles County Museum, Los Angeles, 1959 *Annual Exhibition of Artists of Los Angeles and Vicinity*.
- 1960 Long Beach Museum of Art, Long Beach, *John McLaughlin, 17 Recent Paintings*.
 Los Angeles County Museum, Los Angeles, 1960 *Annual Exhibition of Artists of Los Angeles and Vicinity*.
 American Federation of Arts, New York, travelling exhibition, *Purist Painting* (No catalogue).
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- 1962 Felix Landau Gallery, Los Angeles, *Recent Paintings — John McLaughlin*.
 Santa Barbara Museum of Art, Santa Barbara (organizer), presented by six West Coast Museums, *Pacific Coast Invitational*.
 Whitney Museum of American Art, New York, *Geometric Abstraction in America*.
 Occidental College, Los Angeles, *4 Artists, 4 Directions, 3 Media*.
 The Art Galleries, University of California at Los Angeles, *The Gifford and Joann Phillips Collection*.
 Amon Carter Museum of Western Art, Fort Worth; The Art Galleries, University of California at Los Angeles; Oakland Art Museum, Oakland, California; *The Artist's Environment: West Coast*.
- 1963 La Jolla Museum of Art, La Jolla, California, *Fourth Art Center Annual of California Painting and Sculpture*.
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 Pasadena Art Museum, Pasadena, *A Retrospective Exhibition — John McLaughlin*.
 The Pavilion Gallery, Balboa, California, *Contemporary Painting from the Collection of the Coca-Cola Bottling Company of Los Angeles*.

- 1964 The Pavillion Gallery, Balboa, California, *California Hard-Edge Painting*.
 Art Institute of Chicago, Chicago, 67th Annual American Exhibition.
 K. Kasimir Gallery, Inc., Chicago, John McLaughlin.
- 1965 M. Knoedler and Company, New York and tour sponsored by The Mead Corporation, *Art Across America*.
 Museum of Modern Art, New York and tour, *The Responsive Eye*.
 Elizabeth Holmes Fisher Gallery, University of Southern California, Los Angeles, *New Dimensions in Lithography* (Selected from the Tamarind Lithography Workshop).
- 1966 Felix Landau Gallery, Los Angeles, *Eight New Paintings by John McLaughlin*.

PUBLIC COLLECTIONS

- Bowdoin College Museum of Art, Brunswick, Maine
 Long Beach Museum of Art
 Los Angeles County Museum of Art
 Massachusetts Institute of Technology, Cambridge
 The Metropolitan Museum of Art, New York
 National Collection of Fine Arts,
 Smithsonian Institution, Washington, D. C.
 Oakland Museum of Art
 Pasadena Art Museum
 University Art Museum, University of California at Berkeley
 Wadsworth Atheneum, Hartford

- The Pavillion Gallery, Balboa, California, *Some Continuing Directions—Selected by Mr. and Mrs. Gifford Phillips*.
 Museum of Modern Art, New York and tour, *Americans Today: 25 Painters as Printmakers* (No catalogue).
 1967 University Art Museum, University of California, Berkeley, Selection, 1967.
 The Corcoran Gallery of Art, Washington, D.C., 30th Biennial Exhibition of Contemporary American Painting (Bronze Medal).
 Krannert Art Museum, University of Illinois, Champaign, *Contemporary American Painting and Sculpture*.
 1968 Landau-Alan Gallery, New York, John McLaughlin.

ONE-MAN EXHIBITIONS

- 1952 Felix Landau Gallery, Los Angeles
 1956 Pasadena Art Museum
 1958 Felix Landau Gallery, Los Angeles
 University of California at Riverside
 1960 Long Beach Museum of Art
 1962 Felix Landau Gallery, Los Angeles
 1963 Felix Landau Gallery, Los Angeles (graphics)
 Pasadena Art Museum (retrospective)
 1964 K. Kasimir Gallery, Chicago
 1966 Felix Landau Gallery, Los Angeles
 1968 Occidental College, Los Angeles
 Landau-Alan Gallery, New York
 Santa Barbara Museum (graphics)

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